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people as an authority; it must represent to the average mind a tangible demonstration of beauty, not necessarily structurally but relatedly, it must be a purveyor of good taste and an up-builder of ideals. Mankind craves beauty as a symbol of happiness and it is this that the Museums can conserve and make manifest. No change in the present Museum methods is necessary, but a wider grasp of the Museum idea on the part of the people would lead in an incredibly short space of time to greatly improved results—and, it is believed, to better citizenship.

## NOTES

### A GREAT PRINT DEPARTMENT AND ITS NEW HEAD

Of wide significance and importance were the announcements made in the October number of the Boston Museum of Fine Arts' *Bulletin* that Mr. FitzRoy Carrington had been appointed head of the Museum's Department of Prints, that he had at the same time been recommended by the Fine Arts Department of Harvard University for appointment as lecturer in that Department, and that the *Print-Collector's Quarterly* would, while continuing under his editorship, be published hereafter by the Museum.

For some time past the friends of the Print Department of the Museum both in Boston and New York have, it seems, been considering means to develop its influence and to bring it into closer relation with the Fine Arts Department of Harvard University. Mr. Carrington is their solution.

On March 1st he will take charge of the Department of Prints with Mr. Emil Richter, who has been Curator for the past twelve years, as his associate—Mr. Richter desiring the freedom thus given him in order to devote himself more exclusively to study. The Print Department of the Museum of Fine Arts has now more than 60,000 prints, a collection which shows the history of the art from its beginning, and contains examples of the works of all the great masters. It is hoped, and believed, that

Mr. Carrington will be able to build up this collection to such an extent that it may ultimately rank with those of the great Museums of Europe. Receiving from the President and Fellows of Harvard University the appointment of Instructor of Fine Arts, he will prepare and deliver each year a course of lectures on etchings, engravings and kindred subjects. He and the members of his staff will, also, give informal talks at the Museum of Fine Arts to arouse the interest of the public and train the perceptions of the youthful print collector.

In addition to the active routine work of his department, Mr. Carrington proposes to co-operate with print collectors, and with other Museums throughout the country, especially the Fogg Art Museum at Cambridge, and to use his best endeavors to organize a National Society of Print Lovers in America.

Mr. Carrington has accepted the invitation extended to him, contingent on the necessary Endowment Fund of \$150,000 being subscribed or guaranteed. Two-thirds of this Endowment Fund was raised, however, by the middle of October and there is no doubt the full amount will be secured.

For fifteen years Mr. Carrington has been a partner of the firm of Messrs. Frederick Keppel & Co. He is well versed in his subject and has the enthusiasm coupled with knowledge which will enable him to carry on the work with ardor and success.

### EDUCATIONAL WORK OF THE METROPOLITAN MUSEUM

A recent number of the *Bulletin of the Metropolitan Museum of Art* was devoted chiefly to educational work, which is planned and carried on under the direction of Mr. H. W. Kent, the assistant secretary, who in 1907 was made Supervisor of Museum Instruction. There was a review of the work done in the museum in the way of bringing school children in touch with its collections through lectures and special tours. Extracts were also given from

an interesting paper by Anna D. Slocum on possible connections between the museum and the school, which was read before the American Association of Museums in 1911. Besides a note on an experiment with the children, written by a member of the museum staff.

Of the use of the Metropolitan Museum the *Bulletin* had the following to say:

"During the past few years the use of the museum's collections by teachers, scholars in public and private schools, and craftsmen has increased to a gratifying extent. This is indicated by the use made of the collections of lantern slides, photographs and books in the library, and by the use of the study collections of laces and textiles, as well as by actual study and copying done in the galleries.

"In the matter of lantern slides, chiefly representing objects in our own collections, 6,638 were used between September, 1911, and the same month in the present year, by lecturers in the museum class-room, by Dr. Haney in his lectures before the teachers in the public schools, by public school teachers, by private school teachers, and by lecturers in other places, from Vermont to Michigan.

"Many prominent firms of decorators and manufacturers of tapestries, jewelry, silverware, furniture, metal-work, lace and textiles, not only New York houses, but several out-of-town firms, have sent their designers to the museum to copy the designs to be found here, and have purchased large numbers of photographs for use in studios and factories. Colleges, universities, schools and teachers of decoration all over the country have availed themselves of the opportunity to add our photographs to their collections, and many publishers and authors of books on cabinet-work, furniture, textiles, gems, iron-work, lace, etc., have applied to us for material illustrative of these subjects. We count it especially significant of the recognition of the museum's desire to make its collections practically useful to those whose work lies in the making of designs for objects of the decorative arts that so many individual designers have looked to us for

help. The number of these individual workers in textiles, wood-work, pottery and metals has been increased greatly since the opening of the collections of the decorative arts given by Mr. Morgan and arranged with earlier accessions in the Wing of Decorative Arts in 1910."

To this may be added the testimony of one of the museum workers who has come in direct contact with the children. She says:

"Our first encouragement, other than the gaining of momentary interest, came when a boy, whose physical examination had proved him mentally deficient, asked the teacher to go home with him to his grandmother to explain why he was late and to ask if he might come again. The next week this boy came clean and attentive, bringing with him 'the worst boy in the school,' the leader of his gang. Together they asked permission to stay at the end of the hour to hunt out other things for themselves, politely expressing their thanks for the time we had spent together. Not only this, but there came back to us from the school the report that for some reason the boy had taken a new interest in his work and was less troublesome than before. One boy, fond of drawing, made admirable quick sketches as we talked about the objects. His book contained sketches of Egyptian boats and necklaces, a Greek temple, vase shapes, a chariot, and other sketches made by himself afterward in the galleries. One boy gave up a birthday party and another a May party to come. Even the smaller members wove into their games at home stories of Greek temples and of Egyptian kings and queens, and drew them on a wee blackboard as they played. Mothers returned on Sunday afternoons and went through the galleries again with their boys.

"To have gained the interest and friendship of these boys; to have brought them to a place where they instinctively felt a certain respect for themselves as having a share and a right there; to have aroused an interest and a response which have brought them back voluntarily and kept them even

when they were free to go, and to have aroused some feeling of admiration for a thing that was fine and beautiful, has seemed to us some of the most truly important educational work of the last year."

WORKS BY      The Society of Arts  
MASTER        and Crafts of Boston  
CRAFTSMEN    has quite recently en-  
                     larged its sales rooms.

Inaugurating the opening of these a special exhibition was arranged for the week of October 22d to 29th. On the evening of the 21st a social meeting of the members of the Society and their guests was held, which took somewhat the form of a private view, and also that of a reception tendered to Mr. H. P. Macomber, the new secretary.

The exhibition comprised some of the latest works of the members and also special pieces loaned for the occasion. The following excellent account of the exhibition was given in the *Boston Transcript* of October 22d:

"The most important feature of this exhibition is a display of ecclesiastical art in the gallery. In this, the most conspicuous contribution is a sculptured throne for the high altar of the Church of the Gate of Heaven, South Boston, of which Cram, Goodhue & Ferguson are the architects. This was designed by Robert Tappan, and is to be finished in color and gold. A sculptured wooden figure of St. Anthony and the Holy Child stands under the canopy, and is the work of I. Kirchmayer. Near by is a pair of sculptured doors for the Church of St. Francis, Walpole, Mass., by Mr. Kirchmayer, and a carved figure of St. Peter for the high altar of the same church by the same artist. The architect of this church is Matthew Sullivan. Among the other objects exhibited are elaborately embroidered white and green frontlets for the high altar of Grace Church, Providence, R. I., designed by H. C. Dean and executed by Miss Blanche M. Barton. There are also three altar cards for the Church of the Gate of Heaven, South Boston, the lettering and illumination

designed by Mr. Dean, and the frames designed by Robert Tappan. A large drawing shows a design for the processional cross for St. James's Church, Great Neck, L. I., Cram, Goodhue & Ferguson, architects, which is being made by George J. Hunt. The panels and medallions are to be in ivory and the other symbols in gold. There are many other smaller objects of ecclesiastical art.

"The general exhibition in the sales-room includes a number of interesting loans. In the line of silverware, there is the S. D. Warren memorial trophy, made by Mr. Stone, and lent by the Dedham Polo Club, the present holder. Also a fine bowl by Mr. Stone, lent by Henry M. Williams, for many years secretary of the Harvard class of '88. Other valuable loans comprise a group of three enameled boxes by Elizabeth Copeland; a pendant and brooch lent by Mrs. Gay; a jade necklace lent by Rev. Glenn Tilly Morse; a bracelet lent by Mrs. Atherton Loring, the work of Mrs. Josephine Hartwell Shaw, etc. An individual exhibit of very fine enamel work represents the work of Charles Thomas, well known as one of the leading enamelers in the country.

The exhibit of gold jewelry, filling two cases, is probably the best ever held by the Society. Notable pieces in this exhibit include recent work by such designers as Miss Margaret Rogers, Mrs. Josephine Hartwell Shaw, Frank Gardiner Hale, Miss Dunbar and Mrs. Bush. An unusually fine collection of rings is a feature of this display.

"In silver the stock of the Society has increased so rapidly as to necessitate the addition of several new showcases. Characteristic pieces by Messrs. Leinonen, Cyllenberg, Stone, Hunt, Kunkler, James and Samuel Woolley are exhibited.

"There remain to be mentioned special exhibits of ironwork, tiles, pottery, rugs, furniture, baskets, leather, etc. Frank L. Koralewsky's great wrought-iron lock, designed to illustrate the fairy tale of "Snow-White and Rose-Red," is one of the features of the display of ironwork.